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Ministerie van Toerisme, Transport,
Primaire Sector en Cultuur

Policy report **2015 - 2017**



CULTURAL EXCELLENCE

“Our culture, our priority”

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CULTURAL EXCELLENCE

“Our culture, our priority”



Root towards Cultural Excellence



- | | | |
|----|--|------------|
| 1. | event: Cumbre Cultural | date :2014 |
| 2. | event: Official flag Color of Aruba | date: 2014 |
| 3. | event: 'Paseo Monumental IV' | date: 2014 |
| 4. | event: Resona | date: 2015 |
| 5. | event: MOU Veneranda' house' | date: 2015 |
| 6. | event: restauration Zoutmanstraat I | date: 2015 |
| 7. | event: maintenance ARA building | date: 2015 |
| 8. | event: start of restauration California lighthouse | date: 2015 |
| 9. | event: start di restauration Nicolas Store | date: 2015 |



Foreword

Culture is the driving force behind the passion of a nation and the vision to continuously strive for the prosperity of that nation, in my case the island of Aruba. Culture gives life to our norms, values and our identity.

In 2013, I was elected Minister of Culture and with that came great responsibilities. Safeguarding the cultural development and therefore the identity of a nation requires respect, unity, and a clear vision for a way forward. It requires humbleness, heart and the willingness to listen to the people who are the ones that transduce culture.

It cannot be forgotten that cultural development, like education and healthcare, is the fundamental right of any individual living within a society. The latter further indicating the importance of this subject.

As the Minister of Culture, my vision is to create an environment of cultural excellence in which culture is seen and considered a priority for all. An essential step in achieving this is to communicate a clear way forward for the Aruban cultural sector. This report is a reflection of that way forward in which information received during the 'Cumbre Nacional di Cultura' held in 2014, the various consultation rounds organized by the Department of Culture and Focus Group Discussions held

by my ministry, has been analyzed and transformed into a focused action agenda.

Although there is much room for improvement considering the prioritization of the Aruban culture, I would not like to miss this opportunity to thank all the individuals who have dedicated their lives to the promotion and development of culture in Aruba.

As the Minister of Culture of Aruba it is with great honor and pride that I will continue the work initiated by many before me and am convinced that it will significantly contribute to the prosperity of our nation.

Lastly, I quote one of our local cultural icons Vicente Ras by saying 'Respeta y admira loke ta di otro pero stima loke ta di bo' (admire that of others but love what is your own).

Otmar Oduber

Minister of Tourism, Transportation, Primary Sector and Culture



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Executive summary

'Our Culture, Our priority policy report 2015-2017' has been a description of the Ministry of Culture's approach towards the further development of the cultural sector.

The ministry's approach towards the cultural sector can be divided into two elements.

Firstly, a governmental approach is defined in which the adopted definition of culture is explained followed by identification of the role of the government. More so, information is also provided about the specific vision of the Ministry explaining the ambition to contribute towards cultural excellence. This approach also provides a scope of the playing field of the ministry and its key focal points, namely; culture and education, culture and tourism, San Nicolas as Aruba's cultural heritage capital, public and private partnerships, cultural entrepreneurship and the aspiration the inspire.

Secondly, a stakeholder's approach is defined in which twelve priority points are analyzed. The twelve priority points have been identified through information received by key stakeholders within the cultural sector and are; Arts and Cultural education, Documentation and Digitalization, Cultural Calendar, Financial Resources and Cultural Entrepreneurship, Cultural Perceptions on Aruba, Collaboration, Appreciation and Recognition of Culture and Art, Young Aruban Artists, Culture and Tourism, Laws and Regulations, Public Media. Essential for the analysis of the priority points has been the SWOT-Analysis and Focus Group Discussions held with partners from the public and private sector.

As consequence, the above described approaches have been combined in order to formulate strategies for a way forward.

It should be noted that for a fruitful and successful way forward, an action agenda should be identified disclosing information about the specific responsibilities and timeframes. For this report, the action agenda for a way forward has been identified.



I Our culture, Our priority

1.1 Introduction

'Our culture, Our priority policy report 2015-2017' describes the approach of the Ministry of Culture regarding the cultural sector in Aruba and correlating strategies, objectives and action points. The report has been created in collaboration with the Department of Culture Aruba (DCA) and with significant contributions from stakeholders within the cultural field, public and private sector.

The cultural sector in Aruba has had an eventful past and a promising future. The sector has known its challenges ranging from conflicting definitions of culture, to lack of prioritization outside of the sector to fragmentation of cultural information and lack of legislation. In no way does this report aim to address all of the described challenges, rather it aims to provide a starting point towards a focused approach to culture facilitated by the Ministry.

A focused approach encompasses firstly that all departments and organizations with a direct relationship with the Ministry of Culture share the same cultural vision and are aligned in their way of operating. Secondly, it means that stakeholders that do not have a direct relationship with the Ministry are aware of its objectives and are willing to actively contribute to reaching these objectives.

In the following chapters an overview is provided of the applied definition of culture followed by a description of the Ministry and correlating vision. Subsequently, the main findings are presented in a Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis that has led to the formulated strategies. Then the course of action is described through a defined action agenda. Lastly, a conclusion and discussion will provide an overall reflection on the report and the process of strategy formulation for the Ministry of Culture.

1.2 The definition of culture

Prior to discussing the challenges and opportunities that reside within the cultural sector, it is found important to provide clarity on the applied definition of culture in this report. Admittedly, this is not a simple task since culture is often driven by intangible factors such as norms, values and emotion. Nevertheless, there are well established organizations and agencies that provide an applicable framework for the definition of culture. The United Nations Educational, Scientific and Cultural Organization (UNESCO) is such an organization. UNESCO is the intellectual agency of the United Nations that strives to build peace and sustainable development through creative intelligence¹. One of the five main functions of UNESCO is to advance, transfer and share knowledge through research, training and teaching activities².

As a consequence, it is considered more than just for the Ministry to adopt UNESCO's definition of culture, which reads:

As the set of distinctive spiritual, material, intellectual and emotional features of society or a social group that encompasses not only and literature, but lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2001).

The ministry aims to combine the above described definition with the Aruban context as various local icons have provided the island with their perspective and expertise on culture. As an example one can refer to part of the late Hubert 'Lio' Booi's dissertation held on the 6th of October 2003 at the former Institute of Culture Aruba (ICA), currently the DCA, during which Mr. Booi stated that 'culture is life and one should start living!' Thus part of the Ministry's definition of culture also resides in the powerful notion that culture is essential to life and the well being of an individual.

1.3 UNESCO domains

In addition to the abovementioned definition of culture, the Ministry has also adopted specific (cultural) domains (figure 1) as formulated by UNESCO to provide a pragmatic definition of culture with the future purpose of measuring cultural activities, goods and services³. The ministry aspires to identify and further stimulate the concept of a creative industry and cultural entrepreneurship by starting the process of defining the necessary metrics that are able to measure the economic value of cultural activities. The identification and usage of the UNESCO proposed framework is the first step in this direction. By adopting this framework, economic contributions from the cultural sector can be measured and managed. Keeping in mind that one cannot manage what is not measured.

This way a sector can be created in which culture meets commerce, quality and professionalism is achieved and significant contributions to the Aruban economy can be made. As an example one can refer to the United Kingdom where in 2103 the creative industry had a 5% contribution to the overall economy⁴. More so, the adoption of the framework fits with the current trend in which organizations such as UNESCO are encouraging countries to adopt the usage of the specified domains in order to collect comparative data.

1.3.1 Cultural domains:

The cultural domains as described by UNESCO are depicted below. The domains have been reviewed and information has been included where it was found apt.

Cultural and Natural Heritage

This domain includes museums, monuments, artifacts, cultural landscapes, natural features, geological and physiographical formations.

Performance and Celebration

This domain includes all expressions of live cultural events and music in its entirety of definition.

1) <http://en.unesco.org/about-us/introducing-unesco>

2) 2009 unesco framework for Cultural Statistics (FCS)

3) 2009 unesco Framework for Cultural Statistics (FCS), page 22

4) www.thecreativeindustries.co.uk

Visual Arts and Crafts

This domain includes creation of works, which are visual in nature, fine arts, crafts, photography and exhibit and exhibition places such as art galleries. In this domain the concept of culinary arts was also found important to be included.

Books and Press

This domain includes publishing in all its formats, libraries, book fairs and printing activities that have a predominantly cultural end use.

Audio-visual and interactive media

This domain includes radio and television broadcasting, Internet live streaming, film and video. This also includes video games, cultural expressions that occur mainly through the web or with a computer.

Design and Creative Services

This domain includes fashion, graphic and interior design as well as landscape design architectural and advertising services. It encompasses activities, goods and services that result from creative, artistic and aesthetic design of objects, buildings and landscape.

1.3.2 Transversal domains

A distinction is made between regular cultural domains and transversal domains. Transversal domains are considered transversal because they can be applied across the previously described cultural domains. UNESCO distinguishes between the following transversal domains:

Intangible cultural heritage

This transversal domain includes cultural practices and activities such as oral traditions and expressions, performing arts, social practices, rituals and festive events recognized by communities or groups that identify, enact, recreate and transmit them.

Archiving and preserving

This transversal domain includes the collection and storing

of cultural forms for preservation for the future, exhibition and re-use. Conservation, preservation and management of cultural and natural entities.

Education and training

This transversal domain includes learning activities that enhance the development, comprehension and reception of culture. It also includes skill development for making and creating cultural goods.

Equipment and supporting materials

This domain includes supporting tools and activities that facilitate or enable creation, production and distribution of cultural products.

1.3.3 Related domains

Related domains have also been identified due to the fact that they represent activities that may have a cultural character. UNESCO distinguishes between the following related domains:

Tourism

This domain includes cultural tourism, spiritual tourism and eco-tourism. This domain is heavily connected to the other domains within the cultural sector as tourists often undertake activities included in each domain.

Sports and recreation

This domain includes organized and competitive sports as well as physical well being and recreational activities. In different countries, sports are considered part of a nation's cultural identity. In addition, this domain also includes activities undertaken for pleasure, amusement and relaxation.

Considering the local context, it can be stated that the current cultural activities are not specifically centered around a framework or tool. By adopting the framework of UNESCO, the Ministry aims to provide a holistic approach towards the current and future development of culture in Aruba. Keeping an eye on the development and identification of a creative industry in Aruba

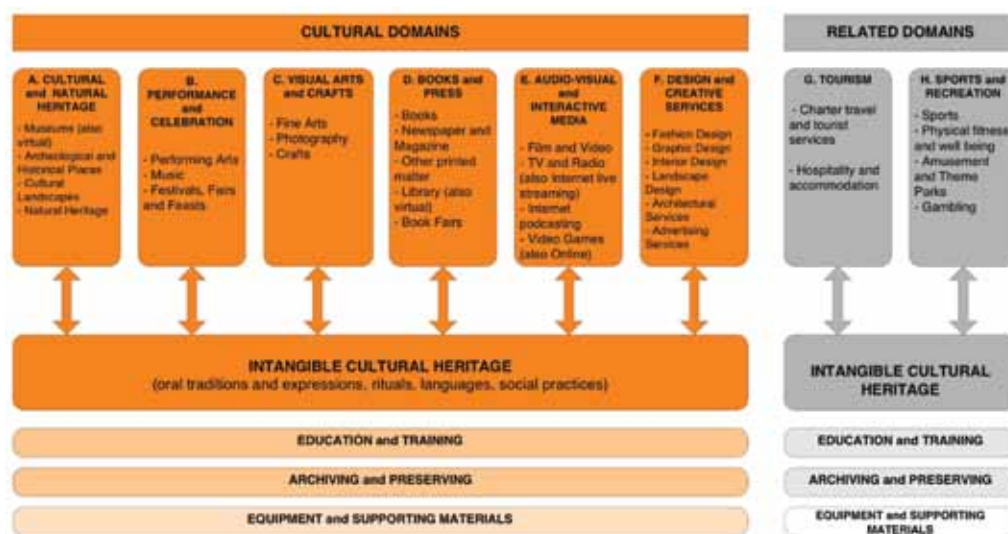


Fig 1: Adopted from 2009 UNESCO framework for cultural statistics

1.4 The role of the government

In a time where the Aruban cultural sector has suffered the loss of various local icons, the Ministry of Culture more than ever realizes the crucial role it plays in safeguarding the cultural heritage of Aruba. In 2014 and 2015 many individuals who have significantly contributed to the Aruban culture passed away and therefore took part of the Aruban identity with them. The latter, often due to the lack of proper documentation of the Aruban oral history.

It is the Ministry's task to ensure that the Aruban identity is preserved and passed on to future generations. The latter can only occur by placing culture on the foreground and making it a priority for our island. The Ministry's standpoint is that if a country does not embrace its identity it cannot embrace opportunities that are presented. Culture and the cultural experience of individuals is a dynamic process that is essential for development and growth. Especially when considering the youth for which culture plays an important role in promoting sustainable social and economic development⁵.

On the other hand, the ministry is also aware of the current trying times, following the global trend in which drastic budget cuts are a reality and the scarcity of resources becomes more apparent. It is the Ministry's standpoint that culture and its conservation and promotion are the responsibility of a society as a whole. The government's key role in that is to stimulate, mitigate, support and provide a platform for the sustainable (or long term) development of culture. The latter deviating from the notion that the government's responsibility is solely to financially facilitate the sector. The ministry considers culture, its protection and promotion a dynamic process and will strive to properly and responsibly manage it.



5) <http://www.un.org/esa/socdev/documents/youth/fact-sheets/youth-culturaasavector.pdf>



2 Ministry of Culture

2.1 Introduction

In 2013, Minister Otmar Oduber became the newly appointed Minister of Culture of Aruba. The portfolio responsibilities of Minister Oduber, besides culture, include Tourism, Transportation and the Primary Sector.

His appointment in 2013 marks a new era for the Aruban cultural sector as Minister Oduber clearly expressed his vision in putting the Aruban culture first. In the following paragraphs an overview is provided of the cultural organizations⁶ that have a direct relation with the government in the form of government departments and organizations that are structurally subsidized by the government, followed by an overview of incidental subsidiaries, strategic partners and advisories.

The latter provides a brief and non-extensive scope of the playing field of the ministry. A conservative approach has been taken in order to focus on the current stakeholders the ministry is engaged with.

The chapter concludes with a description of the ministry's formulated mission, vision and focal points.

2.1.1 Departments

The Department of Culture Aruba (DCA):

The DCA is one of the most important advisory organs of the Ministry of Cultural Affairs. The department's core business is to develop, coordinate and supervise the execution of the cultural policy of Aruba. The DCA is a public entity and is part of the constellation of governmental departments that reside under the ministry. Not unimportant to mention is that the commission in charge of organizing the national festivities of Aruba, Comision Celebracion di Dia Nacional (CCDN) also resides under this department.

The Monuments Bureau:

The monuments bureau is a government department in charge of the execution of the monument policy on Aruba. The bureau is in charge of the inventory, registration of monuments as well as providing expert advice to various stakeholders involved in restoration projects. More so, the monuments bureau is the government entity in charge of issuing monument licenses. Other activities of the bureau are project management and preparation of project proposals.

Religious entities:

There are various religious entities that reside under the ministry of culture. Although currently not an active participant within the ministry's vision, these entities do receive structural subsidies from the government

UNESCO Aruba:

UNESCO is a governmental bureau and is currently considered a

public entity. Nevertheless the organization has the ability to acquire support related to specific projects from its vast international network. The organization is a key partner of the government regarding its representation within the international UNESCO network. The organization also ensures that the government takes adequate measures in order to implement the various UNESCO treaties (like the treaty on intangible cultural heritage).

Nationaal Archeologisch Museum Aruba (NAMA):

The NAMA is the entity in charge of safeguarding and promoting the archeological heritage of Aruba for and to locals and visitors alike. The museum is involved in different activities amongst which researching, together with international strategic partners, various archeological findings on Aruba. The museum receives salary and exploitation subsidy from the government and receives financial support for specific projects from national and international organizations.

2.1.2 Structural subsidiaries

Fundacion Museo Arubano (FMA):

FMA is a foundation that is the umbrella organization in charge of the proper functioning of the various museums that reside under it. Previously being the organization in charge of solely managing the historical museum (Museo Historico Arubano), the FMA has undergone various changes in recent months. A practical example of these changes is the current process in which the ministry together with the National Archeological Museum Aruba (NAMA) and other partners, is developing a plan to dispatch the NAMA to the foundation.

The FMA receives funding from the government through exploitation and salary subsidies and through structural financial support from private sector partners of the ministry.

Museo Historico Arubano (MHA):

The MHA is the historical museum of Aruba. Its main purpose is to safeguard and educate the local community and international visitors about Aruba's cultural history. The museum is situated in a local monument that is government owned. Within the same museum structure an offset of the museum, the community museum, is situated in the cultural heritage capital of Aruba, San Nicolas. The community museum's objective is to focus more on the intangible aspects of the Aruban cultural history. The MHA receives salary subsidy from the government.

UNOCA:

Unoca, as the sole cultural fund of Aruba, aims to stimulate local cultural activities, safeguard Aruban cultural heritage and promote cultural entrepreneurship and education. The Ministry of Culture is the main entity that subsidizes the activities of the UNOCA foundation.

6) note: it should be noted that organizations with a direct and indirect relationship with the government should coordinate their vision's with the ministry of culture of Aruba.



Stichting Schouwburg Aruba (SSA) / Cas di Cultura:

Cas di Cultura Aruba exploits the National theatre of Aruba and contributes to the promotion of the theatrical experience on Aruba.

Cas di Cultura receives financial support from the government in the form of structural subsidy intended for its personnel. The organization also supports the government by enforcing its cultural vision.

Arubaanse Muziekschool (AMS):

This foundation provides weekly music lessons to local youngsters from the age of 7 and contributes to the overall artistic development of the Aruban youth. AMS receives exploitation and salary subsidy from the government.

Centro pa Reinforza Artesania y Forma Talento (C.R.A.F.T):

C.R.A.F.T. is a foundation with the main objective of promoting artisans and locally made artisan products. The foundation provides artisans in Aruba with a platform for development, training and growth. One of its main activities is the exploitation of a high-end gallery (set to open in August 2015) in which certified artisan products are sold. Artists that are able to make use of services rendered by the organization have undergone a certification process and have received their certification provided by the department of culture. The foundation is a non-governmental organization that receives structural funding through a.o. the ministry of culture.

Stichting Maneho di Aruba su Carnaval (S.M.A.C.):

S.M.A.C. is the foundation that is the official organizing body of one of the most important local festivals, the Aruban Carnival. The foundation has an autonomous board and supervisory council. From its establishment the foundation has received governmental support in the form of structural funding and supporting staff.

2.1.3 Incidental subsidiaries:

Next to governmental departments and structural subsidiaries, the ministry also often supports petitions for incidental funding. When considering funding a specific project, an evaluation is always made of the projects' relation to culture, the possible outcome and overall effect of the project. Petitioners are also often encouraged to seek out strategic collaborations with other similar organizations or private sector entities. Various organizations that have received support or funding from the government are: Micutisa, Comision Bernadina Growel, Young blood Society, Cas pa hubentud, Tutti Frutti, Imeldahof, Scholarship Foundation, Centro di Bario Brazil.

2.1.4 Strategic partners / advisories

Aruba Tourism Authority (ATA):

The Aruba Tourism Authority is the highest authority on the island in charge of managing Aruba as a tourist destination. The ATA is a strategic partner of the ministry as it is currently

focusing its efforts on the development of the Aruban product by financially supporting and actively promoting cultural activities and cultural products. The ATA also supports the ministry by giving expert advice and mediating with private sector entities.

Aruba Ports Authority N.V. (APA):

The APA is a limited liability company that aims to provide a safe, efficient and accessible transportation system that ensures the mobility of people and goods to and from Aruba. The APA also aims to enhance the economic prosperity and quality of life on the island. The company is a valuable strategic partner to the ministry as it is currently financially supporting the development of the local product of Aruba with a special focus on the enhancement of the cultural experience in Aruba.

Aruba Airport Authority N.V. (AAA):

The AAA is the company in charge of operating and managing the international airport, Aeropuerto Reina Beatrix. The AAA's objective is to a.o. create a prosperous airport and business community in order to contribute towards economic growth and development of Aruba. The AAA is considered a strategic partner of the ministry due to its (financial) support given to the cultural sector. More so, within the airport various products of local artists are displayed, further contributing to the promotion of culture of Aruba.

Tourism Product Enhancement Fund (TPEF):

The TPEF is a government fund with an autonomous board that receives its income by revenues generated by levied room tax. The TPEF's objective is to contribute towards the enhancement of the local tourism product of Aruba by investing in specific projects. The TPEF is considered to be a strategic partner as it invests in cultural projects that meet its objective.

The Monuments Council of Aruba:

The Monuments council advises the Minister of Culture on the care of monuments. The council reports directly to the minister and advises on the preservation and legal protection of monuments. The council is responsible for publishing a yearly report disclosing current information about the conditions of the monuments in Aruba. The members of the Monuments Council are personally appointed by State Decree and render their services voluntarily.

The Monuments Fund of Aruba / Stichting Monumentenfonds Aruba (SMFA):

The Monuments Fund of Aruba is a valuable stakeholder within the cultural field due to its main objective of financing the restoration, management of maintenance and operation of protected monuments on Aruba. The foundation is not directly financially dependent on the government yet it is considered a strategic partner as it advises the ministry about the protection of the tangible cultural heritage of Aruba.

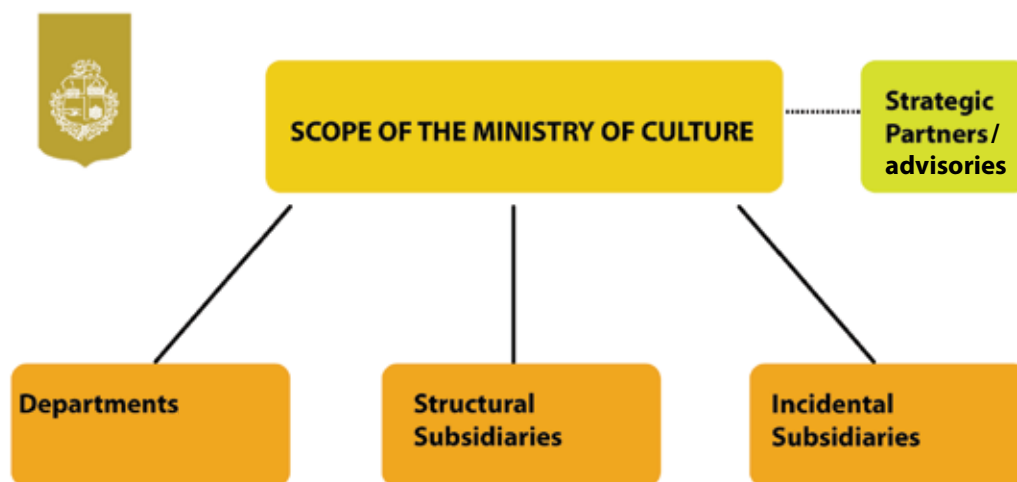


Fig 2: Scope of the Ministry of Culture

2.2 Vision of the Ministry

The vision of the Ministry is driven by the notion that culture is an essential cornerstone for the social and economic development of Aruba. Hence, through culture citizens are able to connect with each other, explore and develop their creativity and most important form their identities. A sense of identity is determinant for cultivating self-esteem and assertiveness. An assertive individual is more inclined to seek out opportunities that can contribute to the development of a nation. On the other hand, there is room for improvement regarding creating awareness about the importance of the Aruban culture, as it has not been a priority for many. The latter often resulting in the cultural sector feeling undervalued and underrepresented. Through the proposed strategic plan

the ministry aims to continue with the steps taken that lead to the valuation and validation of the cultural sector.

In that same notion it cannot be left unsaid that Aruba's main dependency is on the tourism sector. The tourism sector is considered the main engine of economic growth with a steady forecasted annual growth of tourism receipts as stated in the strategic plan for the development of tourism 'Winning the Future'. The same report also discloses information about the challenges of one of the most important sectors of Aruba. Nowadays, tourist preferences and tastes have become more sophisticated, adding value to the entire experience. The latter resulting in not only common attributes, such as the beaches on Aruba having to be up to par, but also the quality of service

or opportunity to socialize should be of a certain standard. Moreover, tourists are now strongly attracted by cultural and natural heritage and engage more in the discovery of other cultures (5).

This information has contributed towards the Ministry further focusing its efforts on safeguarding the Aruban culture and identity and providing a platform for growth. The focus is not on growth in quantity but rather growth in quality and the provision of qualitative experiences. A focus on quality and qualitative experiences is considered a stride towards excellence.

As consequence, the Ministry's mission is: to contribute towards the sustainable development of the cultural sector of Aruba through awareness, quality, protection and opportunity.

The ministry's vision is: to contribute towards cultural excellence. Hereby is meant that the cultural sector of Aruba will be respected and admired for its quality and for being able to deliver qualitative experiences is.

Within this vision and mission key interrelated valued focal points have been identified:

Culture and education

Cultural education is an essential component for safeguarding culture in Aruba and for creating awareness and the wellbeing of individuals. The efforts of the Ministry will be focused on incorporating educational components within cultural projects and where possible vice-versa. In addition, all departments with a direct relation to the Ministry will be stimulated to include cultural education and awareness in their policies. Organizations that work with the government but are not directly dependent will also be encouraged to do so.

Culture and tourism

The linkage between culture and tourism is essential for the sustainable development of Aruba. In a unique time where both Ministries (i.e. culture and tourism) reside under the same Minister, opportunities for creating awareness and collaboration should be seized. In doing so, one cannot ignore the complex relationship between culture and tourism as tourism creates economic benefits and also impacts cultural and natural surroundings. As Aruba welcomed its 1 millionth visitor for the year 2014, the responsibility of mitigating the possible negative impacts of tourism should be taken. On the other hand, as visitors are demanding an authentic experience, safeguarding the Aruban culture becomes a logical and necessary step. The Ministry will strongly encourage authorities within the tourism sector to take their responsibilities and to include the protection of cultural surroundings and the respectful exchange of cultural experiences, in their operations.

San Nicolas Aruba's cultural heritage capital

The Ministry considers San Nicolas to be one of the most authentic capital of Aruba. It is found that San Nicolas is home to people with various ethnic backgrounds and is the epicenter of cultural diversity. The capital has known a complex history as governments, policy makers and business communities have long neglected the once industrial and economic heart of Aruba. The latter did not go unnoticed by its community members. Interestingly, this neglect has also led to an unexpected effect as the capital of San Nicolas has long been shielded from the pressures of tourism. This has resulted in the unintended preservation of an important aspect of the Aruban culture (i.e. tangible and intangible heritage). However, this form of authenticity is currently not easily accessible to locals and tourists alike. The Ministry will be focusing on the continued preservation of this authenticity and will seize sustainable (longterm) opportunities in order to develop San Nicolas into the cultural heritage capital of Aruba, accessible to both locals and tourists.

Public and Private partnerships

As the Ministry takes its responsibility in safeguarding the Aruban culture, it will also call upon the private sector to do the same. Accordingly, cultural affairs are considered to be nationwide affairs and it is believed that the private sector can contribute in matters far beyond finance. The ministry will call upon the private sector to become corporate socially responsible and to provide expertise, insights and opportunities for symbiotic partnerships.

Cultural entrepreneurship:

The ministry will be focusing on the importance of entrepreneurship within the cultural sector. It is found that an entrepreneurial mindset focused on quality, responsible financial management and assertiveness is utterly important for any individual active within the cultural sector seeking to create value. More so, in a time in which worldwide budget cuts are a reality, a focus on creativity and collaboration is essential. The ministry will call upon partners outside and within its playing field to adopt and support this focal point.

Aspire to inspire

The ambition of the ministry is to create a climate in which culture is seen as the basis of any society and the tool for creating social, mental and physical wellbeing, especially when considering the youth. Next to stimulating and mediating within and in the cultural sector, the ministry's objective is to promote leadership driven by inspiration. Hereby is meant that any individual active within the cultural sector will be stimulated to lead by inspiration and to inspire others. Although inspiration is linked to an individual's intrinsic motivation, it is believed that it can be cultivated and that it can lead to excellence within the cultural sector.

7) Winning the future, strategic plan for the development of tourism, 2011, The Dick Pope institute for Tourism Studies

8) Consult AIB report: San Nicolas, second Tourism Capital of Aruba, cultural heritage capital Aruba, AIB bank final report March 9th 2015

9) note: it should be mentioned that 'Stichting Carubbian', the foundation in charge of organizing the cultural festival named 'Carubbian' has taken the first steps into making culture more accessible to locals and tourists visiting San Nicolas

3 A SWOT Analysis of the cultural sector

3.1 Introduction

As mentioned in the introduction, this report in no way aims to address all challenges that reside within the cultural sector. Nevertheless, in order to formulate a meaningful action agenda, which can lead to a gradual problem solving of challenges, a SWOT analysis has been conducted of the twelve identified priority points to reinforce the direction the ministry has taken.

A SWOT analysis is a strategic tool that enables strategy formulation that in turn can lead to a focused action agenda. The SWOT is conducted by an internal (analyzing weaknesses and strengths) and external (analyzing threats and opportunities) analysis, followed by a confrontation of the internal versus external analysis.

In the follow paragraphs an overview is provided of the identified priority points, a section of the SWOT analysis (please consult appendix 1 for the full SWOT), the confrontation analysis (consult appendix 2 for full confrontational analysis) and formulated strategies. In the subsequent chapter an action agenda is proposed derived from the formulated strategies.

3.2 Twelve priority points

As previously described, twelve priority points have been identified as a result of consultation rounds held with stakeholders within the cultural field and the 'Cumbre Nacional', the cultural conference organized in 2014 by the ministry of culture and the Department of Culture. The priority points form the basis upon which the SWOT analysis has been conducted.

1 ARTS AND CULTURAL EDUCATION

It was found that arts and culture are insufficiently represented in the educational system in Aruba. Education about the local art and culture was found primordial for safeguarding and conserving the Aruban cultural sector. Through the SWOT analysis, action points have been identified that can lead towards the increase of art and cultural education in Aruba

2 DOCUMENTATION AND DIGITALIZATION

It was found that cultural information in Aruba is scattered, poorly documented and not easily accessible. Proper documentation about culture is essential for its promotion and conservation. Through the SWOT analysis, action points have been identified that can lead to proper documentation (including digitalization) of cultural information within the cultural sector.

3 CULTURAL CALENDAR

A national calendar for cultural activities in Aruba is considered to be essential for safeguarding and promotion of culture in Aruba. The supply of cultural information is often scattered whilst there is great necessity for obtaining and centralizing

cultural information. Through the SWOT analysis, action points have been identified that can lead towards creating a national cultural calendar.

4 FINANCIAL RESOURCES AND CULTURAL ENTREPRENEURSHIP

It was found that a majority of stakeholders within the cultural sector have difficulty acquiring financial resources and adopting accountable methods of operating. Cultural entrepreneurship was found essential in providing a solution for the previously described challenges. Through the SWOT analysis, action points have been identified that can lead towards the development of cultural entrepreneurship and an entrepreneurial way of operating within the cultural sector in Aruba

5 CULTURAL PERCEPTIONS IN ARUBA

It was found that there are two predominant, at times conflicting, views of culture in Aruba. On the one hand culture is perceived as traditional and folkloric whilst other stakeholders within the cultural field perceive culture as dynamic, modern and non-conservative. It was found that there is a lack of unification and prioritization of the predominant cultural perspectives in Aruba. Through the SWOT analysis, action points have been identified that can lead towards the unification and prioritization of the two predominant cultural perspectives in Aruba.

6 COLLABORATION

A need for collaboration within the cultural sector was identified as various partners within the sector experience a lack thereof. It is thought that collaboration within the cultural sector can lead to the optimization of initiatives and projects and to the overall development of the cultural sector. Through the SWOT analysis, action points have been identified that can lead to an increase in collaboration within the cultural sector.

7 PROFESSIONALISM

It was found that within the cultural sector there is more room for professionalism. Many cultural productions are created by volunteers out of personal initiatives with little resources and often are amateurish. More so, it was found that artists are challenged when having to organize themselves from a business point of view. Through the SWOT analysis, action points have been identified that can lead to an increase in professionalism within the cultural sector.

8 APPRECIATION AND RECOGNITION OF CULTURE AND ART

It was found that there is no (or lack of) appreciation and/or recognition of the local culture and artists of Aruba. It is found that the government and private sector should reinforce local culture and cultural products produced by local artists. Through the SWOT analysis, action points will be identified that can lead an increase of appreciation and recognition within the within the cultural sector.

9) YOUNG ARUBAN ARTISTS

During the consultation rounds a substantial group of young Aruban artists (living on the island and abroad) has been discovered. These young artists often possess new and innovative skills and have their own and unique way of operating. It was found that the group of young Aruban artists is often ignored and they do not get opportunities from other artists, governments and private sector entities to exercise their crafts. Through the SWOT analysis, action points have identified that can lead to an increase in recognition and opportunities for young Aruban artists within the cultural sector.

10) CULTURE AND TOURISM

Combining culture and tourism was considered to be essential in promoting and safeguarding the local identity. It was also found essential to increase local artistic and cultural offerings in order to enhance the experience of people visiting the Island. More so, local art and culture was found insufficiently visible within the tourism industry. Through the SWOT analysis, action points have been identified that can lead to an increase in collaboration and value creation between the cultural sector and the tourism sector.

11) LAWS AND REGULATIONS

It was found that the current laws and regulations are insufficient for protecting and safeguarding the Aruban culture and its development. Through the SWOT analysis, action points have been identified that can lead to an increase in laws and regulations that can help protect the Aruban cultural sector.

12) PUBLIC MEDIA

It was found that the local media (radio, television, Internet) are not well informed regarding cultural activities and related information. Through the SWOT analysis, action points have been identified that can lead to an increase of information availability and provision within the cultural sector to the local media.

3.3 SWOT analysis:

As mentioned the SWOT analysis consists of findings from different sessions that have taken place with various stakeholders, namely:

Consultation rounds and the 'Cumbre Nacional': the consultation rounds were held in 2014 with stakeholders from different disciplines within the cultural field. In combination with the 'Cumbre Nacional', a cultural conference held in the same year.

Focus group discussion with private sector entities: the focus group discussion was held in 2015 with entities from the private sector. The twelve priority points were formulated as problem statements during the session. The latter was done in order to enable participants to formulate possible opportunities for resolving the described problem statements.

Focus group discussion with public sector entities: the focus group discussion was held in 2015 with public sector entities. During this session participants got the chance to reevaluate the challenges they encounter within the cultural sector and were encouraged to come up with suggestions for possible solutions to these challenges.

The internal analysis was done focusing on the Ministry, related departments and internal stakeholders belonging to the cultural sector.

The external analysis was done focusing on the private sector and organizations and entities active outside of the cultural sector.

S	Strengths
W	Weaknesses
O	Opportunities
T	Threats

I ARTS AND CULTURAL EDUCATION

1. Governmental focus on the importance of cultural education (i.e. Ministry of Culture and of Education);
2. Primary and secondary education have experience with CKV art teachers;
3. Several audio visual programs, such as TV programs, documentaries, portraits, etc. have already been produced on the subject of arts and culture of Aruba;
4. Aruba has many role models in the field of the Arts and Culture, who can serve as best practices.

1. The government takes a long time before it takes action (bureaucracy);
2. Accountability of NGO's is not big;
3. Department of curriculum development is not effective;
4. This kind of education, starting in primary school takes a long time;
5. Effective results are hard to measure;
6. Language in education is a problem (in what language will it be taught?);
7. Media used within the cultural sector are insufficient to reach the majority of the Aruban people;
8. Educational system is not adequate enough to implement arts and culture.

1. Initiative taken by the private sector to include cultural education in their practices where possible;
2. Private sector support for funding of educational materials;
3. Involvement of service clubs in the promotion of cultural education in schools (example of placa chikito of Kiwanis Young professionals);
4. Students can become ambassadors of cultural programs at their schools.

1. Authenticity cannot be created as it is a psychological and social process;
2. Schools/Teachers might be less inclined to collaborate due to already overloaded curricula;
3. The relationship between cultural education and well-being of students has as of yet not been made.

2 DOCUMENTATION AND DIGITALIZATION

1. Governmental focus on the importance of documentation and digitalization (including the Ministry of Culture, Education and General affairs);
2. Several audio visual programs, such as TV programs, documentaries, portraits, etc. have already been produced on the subject of arts and culture of Aruba;
3. The key role players in this field (BNA, UA, DCA and ANA) are already cooperating and emphasizing the importance of digital accessibility of our cultural heritage;
4. There are many smaller providers of content, presented in different kinds of media;
5. Many aspects of arts and culture on Aruba have been documented.

1. Digitalizing is a time consuming process;
2. Analogue documentation has to be prioritized and selected before being digitalized (by what criteria and priorities);
3. Documentation in Aruba is mostly scattered and badly documented;
4. Documentation entities in Aruba have different interests and thus different priorities as to select what to digitalize first;
5. Expertise within the cultural sector is unequally distributed in order to properly document cultural information within the whole sector;
6. No proper technological framework (technical and knowledge);
7. The funds to comply with the technical assets needed to start digitalizing are insufficient;
8. DCA does not have adequate personnel to manage generated digital information.

1. External organizations specialized in digitalization and documentation can provide their support and expertise;
2. Private sector support through funding and campaign adoption;
3. Outsourcing the digitalization of cultural documentation to a private company;
4. Applying for international grants in order to launch the documentation project.

1. Electronic learning environments where digitalized documentation can be obtained are not part of the basic ICT infrastructure at schools;
2. No appointed person to manage the process of transforming analogue information into digital information;
3. Change of government can lead to change of focus (thus documentation and digitalization not becoming a priority);
4. No specific appointed person to guide the process of documentation and digitalization;
5. No across the board commitment to document cultural information.

3 CULTURAL CALENDAR

1. DCA has a substantial network and overview of relevant organizations in the cultural field;
2. There are various cultural events taking place on the island.

S

1. Government's/ DCA's website and technological ICT infrastructure are insufficient and not adequate;
2. Government's/ DCA's knowledge of digital ICT applications is limited;
3. No project proposal has as of yet been described;
4. No governmental fund allocation for the calendar project in 2015;
5. Cultural organizations in the field are known for not delivering in time;
6. Keeping in touch with the cultural field to gather information and keep the calendar updated on a weekly basis, demands a lot of extra time and (time) management skills of DCA;

W

1. Several companies within the private sector have an up-to-date tourist (partly cultural) agenda;
2. Companies within the private sector have the ICT technological infrastructure to create a more profound cultural agenda;
3. ATA has a great well functioning PR and marketing department and many tools;
4. The cultural calendar can create advertising opportunities for companies.

O

1. Lack of collaboration from private sector entities due to the fact that the calendar competes with other similar private initiatives;
2. Low interest from user outside of the cultural field due to other priorities besides culture;
3. No long term commitment from tourist driven private companies if tourists do not use the calendar;
4. The private sector is reluctant to work with cultural field due to the lack of accountability;
5. Quality of local cultural activities that can be visited differs greatly.

T

4 FINANCIAL RESOURCES AND CULTURAL ENTREPRENEURSHIP

1. Available and unexploited knowledge, experience, facilities and manpower within the cultural sector;
2. Aruba has many organizations in the cultural field that are best practices in the sense of cultural entrepreneurship;
3. Aruba has many recent activities of successful artistic events by new generation artists (Ban Hunga den Mond Festival, Translucent Moon Festival I, II, Ebi's Garage festival di arte; Korteweg I, II, Cadushi Market);
4. DCA has connections with best practice examples of cultural entrepreneurship and can exploit these connections for the benefit of the Aruban cultural sector;
5. UNOCA has presented an integrated cultural policy, connected with DCA and the Ministry of TTPSC on the importance of cultivating cultural entrepreneurship.

S

1. Many cultural organizations are not equipped nor ready to become cultural entrepreneurs;
2. Many cultural stakeholders are volunteers, who work in their spare time;
3. The cultural policy of DCA and the Ministry of TTPSC have not always reached all stakeholders;
4. The cultural field has a long tradition of skepticism towards incentives from the government;
5. Insufficient available expertise within the DCA in giving guidance and support regarding the process of becoming a cultural entrepreneur;
6. Many cultural products are poorly visitor oriented;
7. Many cultural organizations lack cultural marketing strategies.

W

1. Partners in the private sector have been consulted and are willing to cooperate with DCA, the Ministry of TTPSC and cultural stakeholders;
2. Coaching sessions given by private sector companies regarding business and entrepreneurship;
3. Collaboration with national and international initiatives focusing on entrepreneurship and cultural entrepreneurship;
4. Possibility of applying for international grants that are focused on cultural entrepreneurship.

O

1. Artists within the cultural sector might not be inclined to follow courses about entrepreneurship due to a specific belief or point of view (no commercialization of their craft);
2. Private sector companies might not collaborate due to the fact that culture is not considered a priority;
3. The local market is too small to form a creative industry and stimulate cultural entrepreneurship.

T

3.4 Confrontation analysis

In the confrontation analysis internal attributes (strengths and weaknesses) have been confronted with external attributes (opportunities and threats) in order to formulate chosen strategies and correlating action points. Here the first four confrontations provide an overview of how the linkage between internal and external attributes has taken place (for the full confrontation consult appendix 2). In this same chapter a complete overview of the chosen strategies related to each specific priority point, as consequence of the confrontation analysis, are also described

There are four ways in which the confrontation analysis can be conducted, namely:

- By confronting Strengths with Opportunities (S vs. O).
 - o The central question would then be > *how do we use our strengths to capitalize on opportunities?*
- By confronting Strengths with Threats (S vs. T)
 - o The central question would then be > *how do we use our strengths to mitigate threats?*
- By confronting Weaknesses with Opportunities (W vs. O)
 - o The central question would then be > *what can we do to stop ourselves from inhibiting on opportunities?*
- By confronting Weaknesses and Threats (W vs. Threats)
 - o The central question would then be > *how will our weaknesses be capitalized in order to mitigate the threats in our sector?*

I ARTS AND CULTURAL EDUCATION

Confrontation 1:

1. Governmental focus on the importance of cultural education (i.e. Ministry of Culture and of Education);

X

2. Schools/Teachers might be less inclined to collaborate due to already overloaded curricula;
3. The relationship between cultural education and wellbeing of students has as of yet not been made.

→ **Strategy**

Confrontation 2 :

1. Initiative taken by the private sector to include cultural education in their practices where possible;
2. Private sector support for funding of educational materials;

X

1. The government takes a long time before it takes action (bureaucracy);

→ **Strategy**

2 DOCUMENTATION AND DIGITALIZATION

Confrontation 1:

1. External organizations specialized in digitalization and documentation can provide their support and expertise;
2. Private sector support through funding and campaign adoption;

X

1. Digitalizing is a time consuming process;

→ **Strategy**

Confrontation 2 :

1. Governmental focus on the importance of documentation and digitalization (including the Ministry of Culture, Education and General affairs;
3. The key role players in this field (BNA, UA, DCA and ANA) are already cooperating and emphasizing the importance of digital accessibility of our cultural heritage;

X

2. No appointed person to manage the process of transforming analogue information into digital information;
4. No specific appointed person to guide the process of documentation and digitalization;

→ **Strategy**

S Strengths

W Weaknesses

O Opportunities

T Threats

3 CULTURAL CALENDAR

Confrontation 1 :

3. ATA has a great well functioning PR and marketing department and many tools;

X

1. Government's/ DCA's website and technological ICT infrastructure are insufficient and not adequate;
2. Government's/ DCA's knowledge of digital ICT applications is limited;
6. Keeping in touch with the cultural field to gather information and keep the calendar updated on a weekly basis, demands a lot of extra time and (time) management skills of DCA;

→ **Strategy**

Confrontation 2 :

3. No project proposal has as of yet been described;

X

2. Low interest from user outside of the cultural field due to other priorities besides culture;
4. The private sector is reluctant to work with cultural field due to the lack of accountability;

→ **Strategy**

4 FINANCIAL RESOURCES AND CULTURAL ENTREPRENEURSHIP

Confrontation 1 :

5. UNOCA has presented an integrated cultural policy, connected with DCA and the Ministry of TTPSC on the importance of cultivating cultural entrepreneurship.

X

3. Collaboration with national and international initiatives focusing on entrepreneurship and cultural entrepreneurship;

→ **Strategy**

Confrontation 2 :

1. Partners in the private sector have been consulted and are willing to cooperate with DCA, the Ministry of TTPSC and cultural stakeholders;
2. Coaching sessions given by private sector companies regarding business and entrepreneurship;

X

1. Many cultural organizations are not equipped nor ready to become cultural entrepreneurs;
6. Many cultural products are poorly visitor oriented;
7. Many cultural organizations lack cultural marketing strategies.

→ **Strategy**

3.5 Formulated strategies

Here an overview is provided of the formulated strategies resulting from the confrontation analysis

Strategy: Arts and Cultural Education

- To inhibit the effect of governmental bureaucracy by making use of the private sector in their support to fund and include educational materials in their practices
- To use the current governmental focus on the importance of cultural education to mitigate the effect of overloaded school curricula of teachers on cultural education

Strategy: Documentation and Digitalization

- To inhibit the effects of a lack of centralized information and lack of a working framework by seizing opportunities within the private sector to receive expert advice and funding.
- To use governmental focus and involvement of various stakeholders to mitigate the effects of the lack of an appointed person to guide the process of digitalization and documentation of cultural information

Strategy: Cultural Calendar

- To inhibit the effects of a lack of governmental structure and efficiency by making use of ATA's well functioning PR and marketing department
- To mitigate the effects of private sector reluctances to work with the cultural field due to lack of accountability by addressing the lack of an existing project proposal for creating a cultural calendar

Strategy: Financial Resources and Cultural Entrepreneurship

- To capitalize on UNOCA's new focus and international/national network
- To inhibit the degradation of cultural products and offerings and services provided

Strategy: Cultural Perceptions on Aruba

- To capitalize on knowledge present within government department UNESCO
- To inhibit lack of education about cultural diversity through UNESCO frameworks

Strategy: Collaboration

- To use existing collaboration within the cultural field to capitalize on private sector willingness in order to collaborate with cultural entities
- To inhibit the negative effects of ignorance and distrust on the quality of cultural products

Strategy: Professionalism

- To capitalize on private sector expertise in order to further empower and stimulate stakeholders within the cultural sector
- To capitalize on private sector expertise to further stimulate a new generation of artists

Strategy: Appreciation and Recognition of Culture and Art

- To capitalize on the establishment of the 'seyo-local label' in order to stimulate the purchase of local products by private sector companies
- To inhibit the effects of the lack of governmental policy regarding rewarding local talents by seizing the opportunity to stimulate the inclusion of cultural recognition in schools and afterschool programs

Strategy: Young Aruban Artists

- To capitalize on the adoption and support by private sector entities of recent local initiatives in order to increase value creation amongst these recent local initiatives
- To actively mitigate the effects of a limited labor infrastructure on Aruba through a governmental focus on these effects

Strategy: Culture and Tourism

- To capitalize on tourist demands for authentic experiences by further developing San Nicolas as the cultural heritage capital of Aruba
- To inhibit lack of insight regarding the further development of Aruba into a cultural destination by making use of the ATA's focus on connecting cultural flavors with touristic experiences

Strategy: Laws and Regulations

- To mitigate the lack of commitment and awareness and willingness of governmental departments in regard to protection of monuments through an increase in promotion of rules and legislation amongst governmental departments
- To mitigate lack of commitment of businesses by using international judicial expertise present within the Monuments Fund

Strategy: Public Media

- To capitalize on the focus of local media on culture to create a constant flow of cultural information between the private and cultural sector
- To focus on strengthening DCA's website and PR machine in order to further stimulate the willingness of the local media to be involved with the cultural sector



4 Action Agenda

4.1 Introduction

In this section the specific strategies derived from the SWOT and confrontation analysis are transformed into a tangible action agenda. The purpose of the action agenda is to monitor and safeguard the execution of defined strategies and their correlating projects. The action agenda is also a tool that is able to provide clarity amongst all stakeholders about their responsibility in reaching a way forward.

The action agenda describes a specific priority, a defined strategy, actions, entities responsible for executing an action, defined timeframe and when applicable a specific budget.

More so, the specific timeframes have been formulated as follows:

- - (C) Current: occurred - now
- - (ST) Short term: now - 6 months
- - (MT) Mid term: 6 months - 1 ½ year
- - (LT) Long term: 1 ½ year - 2 years
- - (O) Ongoing: now - ∞

Priority	Strategy	Action	Responsible	Time	Budget *
1: Arts and Cultural education	To inhibit, to make use of	Working group installed by Ministerial Decree	-Ministry of Culture & Education -Department of Culture -Involved partners in the working group	(ST) + (MT)	n.a.
	To make use of, to mitigate	Educational packages created by SMFA and the ATA	-ATA -SMFA -Ministry of Culture	(C)	n.a.
2: Documentation and digitalization of cultural information	To inhibit, to seize	Working group installed by Ministerial Decree	-Ministry of Culture & Education -Department of Culture -Involved partners in the working group	(ST) + (MT)	n.a.
	To use, to mitigate	Appoint project manager to guide the process of digitalization	-Ministry of Culture -DCA -Friends of National Archive	(MT) (LT)	To be determined
3: Cultural Calendar	To inhibit, to make use of	Write project proposal of cultural calendar	-DCA	(C) +(ST)+(O)	n.a.
	To mitigate, to address	Host cultural calendar on ATA website	-DCA -ATA -Ministry	(ST) +(MT)	n.a.

*Amounts disclosed are based on preliminary information and are subject to change.



4.1.1 Specification of action agenda Arts and Cultural Education:

A working group has been installed by ministerial decree through a partnership between the Ministry of Culture and the Ministry of Education. The main objective of the working group is to come with solid and tangible recommendations to incorporate arts and cultural education in school curricula. The latter by focusing on current challenges such as overloaded curricula. The group will also be advised to focus on linking the importance of arts and cultural education for the well being of a society.

Various private organizations such as the SMFA and the ATA have come to realize that cultural education is fundamental to their activities. These two entities have disclosed information about their development of educational material related to culture. The ministry will mediate the process by connecting these entities with each other and also other partners in the cultural field in order to enhance the content and dissemination of their educational materials.

4.1.2 Specification of action agenda Documentation and Digitalization of Cultural Information:

A working group has been installed by ministerial decree through a partnership between the Ministry of Culture, the Ministry of Education and the Ministry of General Affairs. The working group will be focusing on solid and tangible recommendations related to the documentation and

digitalization of cultural information. Special focus will be put on appointing or identifying a specific person in charge of guiding the digitalization and documentation process.

Following the process and result of the working group focusing on documentation and digitalization, steps will be taken to acquire funding for a project manager (international or national funds) in order to reassure the continuity of documentation and digitalization of cultural information. Funds can be acquired through public private partnerships between the Aruba government and foundations such as 'Friends of the National Archive'.

4.1.3. Specification of action agenda Cultural Calendar:

A project plan will be written by the DCA in order to safeguard the process of establishing the cultural agenda. The proposed strategy depicted in the project plan will be evaluated together with the ATA in order to guarantee the sustainability of the cultural agenda.

The cultural agenda will be a public and private partnership between the Ministry of Culture and the ATA in which cultural information will be supplied by the Ministry of Culture and hosting will take place by existing infrastructure such as the ATA website. In addition, the cultural calendar will be promoted to international and national audiences alike through ATA's PR and promotional channels.

Priority	Strategy	Action	Responsible	Time	Budget *
4: Financial resources/ cultural entrepreneurship	To capitalize	Culture Council	-Ministry of Culture -ATA -Strategic partners	(ST) +(O)	n.a.
	To inhibit	Funding education about entrepreneurship	-UNOCA	(C) + (ST) + (O)	n.a.
5: Cultural perceptions	To capitalize	UNESCO educational campaign on cultural diversity	-UNESCO	(MT)	To be determined
	To inhibit	Implementation of UNESCO framework on the definition of culture	-Ministry of culture -UNESCO -DCA	(ST) +(MT)	AWG 5000,-
6: Collaboration	To make use of, to capitalize	Communication campaign to all partners about the importance of collaboration	-Ministry of culture -DCA	(ST) + (MT)	To be determined
	To inhibit	- Course on trademark law, contracts and legal structure	-Ministry of culture -DCA -private sector partner (Law firm)	(MT) +(LT)	To be determined / minimal

* Amounts disclosed are based on preliminary information and are subject to change.

4.1.4. Specification of action agenda Financial Resources and Cultural Entrepreneurship:

The culture council is an interdisciplinary group consisting of partners from various sectors that will be focusing on providing artists who aspire to become cultural entrepreneurs with the necessary tools to be able to reach their objective. The main focus of the cultural council is to assist and mediate for individuals with artistic and entrepreneurial aspirations who want to build networks and acquire entrepreneurial competences and funding. Interestingly, the cultural council will be able to make use of the DCA created document that disclose information about various national and international funding organizations. The book also specifies the requirements for obtaining the various forms of funding. The intention is for the group to work efficiently, organically and naturally.

The ministry will also be approaching and connecting with

UNOCA (a cultural fund primordially financed by the government) in order to communicate its vision and stimulate UNOCA to focus its efforts on providing aspiring artists with funding that will enable them to follow business and or entrepreneurship courses that are offered on and off island. The latter making use of UNOCA's new direction already focusing on the importance of cultural entrepreneurship (please consult UNOCA's strategic plan 2015-2017).

4.1.5 Specification of action agenda Cultural Perceptions:

The ministry will be meeting with UNESCO Aruba to draft a plan for promoting cultural diversity in Aruba. The latter will occur through awareness campaigns and UNESCO's local and international partnerships. Through the promotion of cultural diversity existing cultural perceptions can be influenced. In addition, the ministry will be approaching various partners from the private sector to assist in, promote and embrace

cultural diversity (please consult ATA's new promotional campaign Duna Aruba e miho dibo)

The previously described definition of culture by the ministry will be further brought into practice by the close collaboration with UNESCO. The framework clearly describes and defines specific cultural domains, transversal domains and other domains closely related to culture. This proves to be a new approach in which the ministry has chosen a framework to further guide and articulate the perception of culture in Aruba. The intention is to make use of knowledge and expertise available at UNESCO to gain insight into the further implementation of the framework in the cultural sector of Aruba. The intention is also to use this framework as a measuring tool to support the production of data in order to measure the actual outcomes and contributions of the cultural sector.

4.1.6. Specification of action agenda Collaboration:

The ministry in its role as a mediator and connector will actively

communicate the importance of collaboration within and among the cultural sector. The latter meaning that any requests for funding or support made to the ministry, will be evaluated on the basis of the extent of collaboration with different partners. In addition, departments that fall directly under the ministry or have a direct relation with the ministry will receive regular communications in the form of emails, newsletter or meetings on the importance of focusing on collaboration.

The ministry will be promoting a more structural collaboration between the private and cultural sector. The private sector will be called upon to assume its responsibility in contributing towards the wellbeing of a community and society. The first company to be approached is a law firm (preliminary talks have taken place). The law firm will be collaborating with the ministry through the organization of 2 workshops providing information about trademark law, the essentials of contractual agreements and essentials of the different types of legal entities that an artist or individual within the cultural sector can obtain.

Priority	Strategy	Action	Responsible	Time	Budget *
7: Professionalism	To capitalize	Culture Council	Ministry of Culture -ATA -Strategic partners -DCA	(ST) +(O)	n.a.
	To capitalize	Inventory of best practices	-DCA	(ST)	n.a.
8: Increase in appreciation and recognition	To capitalize, to stimulate	-‘Cosecha’ store	-C.R.A.F.T -Ministry of Culture	(ST) +(O)	AWG 350.000,-
	To inhibit, to seize	Working group installed by Ministerial Decree (cultural education)	Ministry of Culture & Education -Department of Culture -Involved partners in the working group	(ST) + (MT)	n.a.
9: Young Aruban Artists	To capitalize	Culture Council		(ST) +(O)	To be determined
	To mitigate	Database of young Aruban Artists	-DCA	(O)	n.a.

*Amounts disclosed are based on preliminary information and are subject to change.



4.1.7 Specification of action point Professionalism:

As, previously mentioned, the culture council is an interdisciplinary group that will be focusing on facilitating artists that have entrepreneurial aspirations. As consequence the cultural council will be focusing on stimulating private sector partners to give training about professionalism, leadership and management.

In regard to the above DCA will also be focusing on creating an inventory of best practice examples (artists or artistic initiatives that have a professional way of working) that are able to help and guide starting and aspiring artists. The inventory will be done by field research and indepth interviews and will be documented and archived.

4.1.8 Specification of action points Increase in Appreciation and Recognition:

The first focus will be put on recognizing the work of our local artisans. A certification program has been created by the department of culture in which artisans using local products are able to obtain a seal of authenticity. The program and the seal of authenticity are the official recognition of artisans and local artisan products. In addition to a local certified program, the ministry of culture is structurally and financially supporting a foundation named C.R.A.F.T., which is a foundation in charge of providing artisans making local products with a platform that supports their development and promotion. One of the most important activities of the C.R.A.F.T. foundation is running two galleries (one in downtown Oranjestad and one to be opened later this year in San Nicolas) that will sell ex-

clusively locally made and certified artisan products. Artisans that sell their product through the C.R.A.F.T. gallery will sign a consignment agreement in which they will receive 75% of the sale of their products. The latter is significantly more than the 50% received when working with other retailers.

Secondly, as previously described, a working group has been installed by a ministerial decree that will provide tangible recommendations for incorporating arts and cultural education in the school curricula. An important aspect to be treated by the working group is the incorporation of information about local artists and individuals that have significantly contributed to the cultural sector in the current teaching materials.

4.1.9 Specification Young Aruban Artists:

Next to the previously described activities, the culture council will also have a special focus on the young Aruban artists (on the island and abroad). The latter will be done together with the Ministry of Culture, by connecting this group of artists with private sector entities when purchasing cultural products or acquiring cultural services.

The DCA has also focused its efforts on providing the group of young Aruban artists with a platform for development. So far an inventory has been made of the specific individuals that form part of the group of young artists. In addition a Facebook group has been created where these artists are able to share and acquire relevant information. The DCA will continue with the previously described activities and will be encouraged to continue to monitor and nurture this group of young artists.

Priority	Strategy	Action	Responsible	Time	Budget *
10: Culture and Tourism	To capitalize	Revitalization of 'Ex promenade area' San Nicolas	-Ministry of Culture -PMEC -Gray Area	(O) + (MT)	AWG 1.422.500,-
	To capitalize	Mural project San Nicolas	-Ministry of Culture -DCA -Private sector partner	(O) + (ST)	AWG 43.000,-
	To capitalize	Expansion of 3 Museums	-Ministry of Culture -SMFA -MB -FMA -PMEC -Private sector partners	(ST) + (LT)	To be determined
	To capitalize	Sculpture garden	-Ministry of Culture -Local artist -private sector partner	(MT) + (LT)	To be determined
	To capitalize	King Willem Alexander Statue in San Nicolas	-Ministry of culture -DCA -Strategic partners	(LT)	To be determined
	To inhibit, to make use of	Cross sector working sessions	-Ministry of Culture -ATA -DCA	(C) + (O)	n.a.
	To capitalize	Public Art projects 'Paardenbaai' and 'Changa'	-Ministry of Culture -ATA -External consultant -Local Artists -Mondriaanfonds	- (C) + (ST)	AWG 120.000,- (both projects)
	To capitalize	Signage project	-Ministry of Culture -ATA -TPEF -Monuments Fund -Monuments Bureau -Department of Public works	(ST)-(O)	To be determined

*Amounts disclosed are based on preliminary information and are subject to change.



4.1.10 Specification of action point Culture and Tourism:

As part of the linkage between culture and tourism a focus will be placed on enhancing authentic experience to be obtained on our island and therefore San Nicolas. The ministry of Culture together with the ministry of Commerce and Infrastructure are currently focusing their efforts on the revitalization of San Nicolas. The latter will be done in 3 phases (please consult AIB report San Nicolas , Second tourism capital of Aruba 2015 and report of the Ministry of Finance Why do business in San Nicolas 2013). The first and most relevant phase for this report is the revitalization of the B. v.d.. Veen Zeppenfeldtstraat (also known as the expromenade area). The revitalization is under the supervision of engineering firm PMEC and will include the transformation of the street into an art street. The latter will be done by a.o. the replacement of existing pavement, placement of artistic light fixtures and benches and the placement of public art pieces in the area.

A mural project to be finalized in October 2015 in San Nicolas is also part of the ministry's vision of connecting tourism with culture. A team consisting of a project coordinator, artistic director and employees of the DCA and under the supervision of the ministry of Culture, is in charge of the execution of the project. The mural project will be focusing on specific themes such as local heroes, traditions and history, and will have a significant educational component. The latter is done by directly involving neighboring schools in San Nicolas.

In addition to the previously mentioned, part of the new action agenda and governmental focus will also be on the expansion of three additional museums in San Nicolas, namely the Industry museum (in 2015), the Community museum (in 2016) and the Carnival museum (in 2017). The latter will provide visitors and locals alike with an opportunity for cultural interaction and will contribute to the enhancement of the cultural capital of San Nicolas.

Further contributing towards the connection between culture and tourism is the creation of a sculpture garden that will connect the downtown area of Oranjestad with other districts such as Savaneta and Sta. Cruz to ultimately the cultural capital San Nicolas. The intention is to create a sculpture garden by placing public art pieces in strategic areas that make the connection between the capitals and the districts apparent. The sculpture garden will stimulate locals and visitors alike to explore other regions of the island and to engage in cultural exchange. The sculptures will be of a local feel and will be made or supervised by local artists.

The placement of a statue honoring the Dutch King Willem Alexander will be the depiction of the ministry's commitment and focus on creating a cultural experience in San Nicolas for locals and tourists. By placing the statue in San Nicolas the ministry intends to shift the festivities organized on King's Day from downtown Oranjestad to the cultural capital of San Nicolas. That way, the festivities will have a local feel and will stimulate visitors to engage in the celebration of this national holiday. The statue will be designed and made by a local artist.

Essential for the successful connection of culture and tourism will be the close collaboration between the Aruba Tourism Authority the DCA and the Ministry of Culture. Various meetings between the previously described entities have already taken place and the Ministry of Culture will continue to structurally organize further meetings with interdisciplinary groups. This way a balanced informational exchange can continue taking place.

Similar to the previously mentioned sculpture garden, are the two public art projects 'Paardenbaai' and 'Changa'. Both projects are executed by renowned local artists and focus on the dissemination of information about the Aruban cultural heritage. Next to the educational component intended for the local community, these two public art projects are also directed towards informing and intriguing international visitors about the history and cultural heritage of Aruba.

The 'Paardenbaai' project is an public art exhibit consisting of 8 lifesize fiber horses painted in blue that tell the story of a popular port on the island. The horses will be displayed within the downtown area of Oranjestad.

The 'Changa' project, situated in San Nicolas, is a public art exhibit project consisting out of giant domino stones that reflect the central role the game of dominoes play in the Aruban culture. Both projects are executed by local artists, further contributing towards their recognition.

Further contributing towards enhancing the local experience for locals and tourists alike, is the signage project initiated this year. The ministry together with a diverse group of stakeholders (as mentioned in the action table) will be focusing its efforts on providing different monumental buildings and historical sites with proper signage. This way a complete experience is provided and more awareness is created about the stories and value of these different monumental buildings and sites.

Priority	Strategy	Action	Responsible	Time	Budget *
11: Laws and regulation	To mitigate	- Implementation of expert advice received on monuments care	-Ministry of Culture -Monuments council -Monuments Bureau -Monuments Fund -	(ST) + (MT)	AWG 2540,-
	To mitigate	- Circular on rules and regulation regarding monuments	-Monuments bureau -Ministry of Culture	(ST)	n.a.
	To mitigate	-Monuments Platform	-Ministry of Culture and Infrastructure -Monuments bureau -Monuments fund	(C) +(O)	n.a.
	To mitigate, to make use of	- Increased promotion	Monuments bureau	(ST)	To be determined

*Amounts disclosed are based on preliminary information and are subject to change.

4.1.1 I Specification of action point Laws and Regulations:

The ministry has acquired expert advice from consultancy bureau 'Plantage Zorg en Hoop' regarding legislation about monuments and the monuments policy of Aruba. The bureau has provided the ministry with specific implementation points regarding the necessary adaptation of state decrees and national ordinances. Advice was also received on the structure of the monuments council and related stakeholders. The protection of privately owned monuments and archeological monuments is an essential part of the previously mentioned. The ministry is currently evaluating the timeline in which the received advice can be implemented and involved stakeholders can be informed.

In order to increase the interdepartmental awareness about the rules and regulations regarding monuments a 'circular' will be created and sent out to various governmental departments. The circular will serve as a reminder for the departments about the rules and regulations they will have to respect and adhere to when working with monumental government buildings.

The monuments platform is an intergovernmental workgroup that was installed through a ministerial decree. The platform consists of members such as the Minister of Culture, the ministry of Culture and Infrastructure, the department of Public Infrastructure, the Monuments Bureau and the Monuments Fund. The platform creates an opportunity for strategic partnerships between the previously described members in

which various issues related to monuments and infrastructure are discussed. The Monuments Platform stimulates valuable information exchange that provides an integrated approach to the protection of monuments in Aruba.

The monuments bureau will be further instructed to reshape their website (or existing portal providing information on the bureau) where information will become more accessible to a broader audience. The bureau will also be instructed to further increase awareness about its existence by regularly sending out press releases and collaborating with strategic partners such as the Monuments Fund.

Priority	Strategy	Action	Responsible	Time	Budget *
12: Public media	To capitalize	Inventory of media (broad sense) with special cultural projects	-DCA	(ST) +(O)	n.a.
	To strengthen, to stimulate	Culture Council	Ministry of Culture -ATA -Strategic partners	(ST) + (O)	n.a.

* Amounts disclosed are based on preliminary information and are subject to change.

4.1.12 Specification of action point Public Media:

The DCA will be in charge of surveying the various media channels that are currently offering cultural programs or are focused on culture. By creating an overview of the various media forms that are willing to disseminate cultural information, opportunities for strategic partnership between the cultural and private sector can be seized. The DCA will then be in charge of supplying the inventoried media with relevant and continuous cultural information.

The culture council will also focus on media partners willing to contribute to the cultural sector in the form of expertise, in order to help disseminate expert information on proper communications and promotional channels to be used in the cultural sector (capacity building mediated by the culture council).

Concluding remarks:

'Our Culture, Our priority policy report 2015-2017' is a description of the Ministry of Culture's approach towards the further development of the cultural sector. As previously mentioned the above described is not an easy task, as the sector has known its challenges ranging from a divide within the cultural field to a lack of prioritization by the public and private sector. Contributing towards cultural excellence will be an ongoing process that requires governmental support as well as support of the private sector and the local community. It is anticipated that the chosen way forward will be evaluated regularly and will be revisited based on current needs.

The following paragraphs provide an overview of topics that were found essential to further elaborate upon.

Macro versus indepth approach:

It should be mentioned that this policy report is a reflection of the macrovision of the Ministry of Culture. Hereby is meant that an overall spectrum is provided in which the government will focus its efforts. The intention of this report was not to address all existing challenges within the cultural field nor was it to extensively elaborate on different elements to be considered. The sole purpose of the report was to provide a concise and pragmatic way forward based on current needs of the cultural field and the overall vision of the government. The Department of Culture of Aruba (DCA) is considered the entity in charge of applying a more indepth approach towards the development of policies for the culture sector. It should be noted that shortly after the publication of this policy report the DCA will resume its working sessions during which strategies and action plans will be designed for the different specific disciplines within the cultural sector. The latter distinguishes the macro approach of the government from the indepth methods to be applied by the DCA.

SWOT-analysis:

The SWOT analysis is a frequently applied analytical tool that leads to the formulation of strategies for businesses and organizations. It can be stated that some challenges were encountered whilst identifying which aspects of the cultural sector belonged to the internal analysis and what aspects to the external analysis. More so, the analysis of the SWOT analysis has been conducted by two researchers with information received from various sources.

Existing documentation:

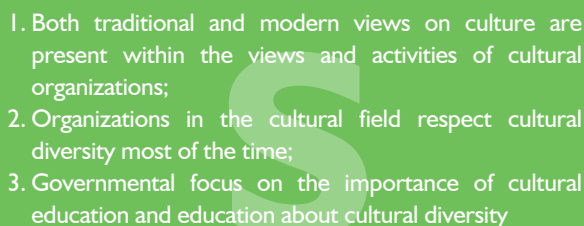
It should be noted that a challenge often encountered by various researchers on Aruba is access to centralized documentation. This policy report has known no exceptions to the previously described. Nevertheless, continuity and the perpetuation of the various existing visions for cultural development on Aruba are considered important by the ministry. Available reports disclosing information about culture have been reviewed. Such a report has been the ' Integraal Cultuur Beleidsplan van Aruba, 2006' drafted at the request of the former Minister of Culture T.F Ramon Lee. It is believed that, in order to truly contribute towards cultural excellence one should further build upon existing structures, such as documentation, and stimulate future generations continue paving the way for the cultural development of Aruba.

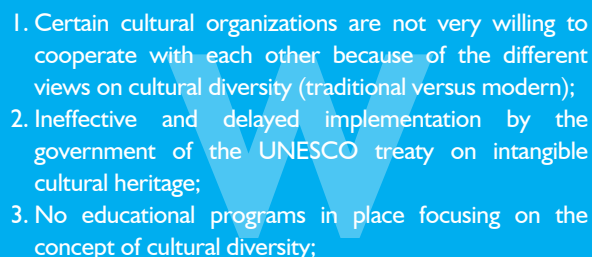


Appendix I: SWOT Analysis

5 CULTURAL PERCEPTIONS IN ARUBA

It was found that there are two predominant, at times conflicting, views of culture in Aruba. On the one hand culture is perceived as traditional and folkloric whilst other stakeholders within the cultural field perceive culture as dynamic, modern and non-conservative. It was found that there is a lack of unification and prioritization of the predominant cultural perspectives in Aruba. Through the SWOT analysis, action points have been identified that can lead towards the unification and prioritization of the two predominant cultural perspectives in Aruba.

- 
- 1. Both traditional and modern views on culture are present within the views and activities of cultural organizations;
 - 2. Organizations in the cultural field respect cultural diversity most of the time;
 - 3. Governmental focus on the importance of cultural education and education about cultural diversity

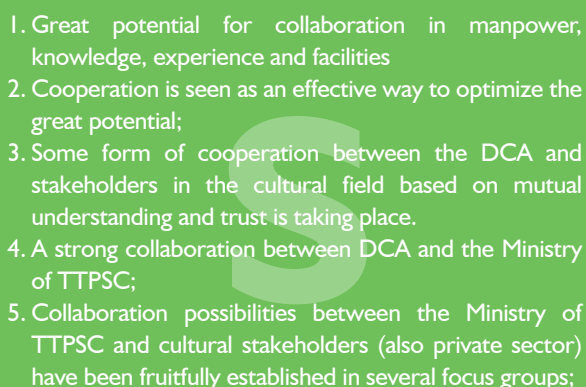
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- 1. Certain cultural organizations are not very willing to cooperate with each other because of the different views on cultural diversity (traditional versus modern);
 - 2. Ineffective and delayed implementation by the government of the UNESCO treaty on intangible cultural heritage;
 - 3. No educational programs in place focusing on the concept of cultural diversity;

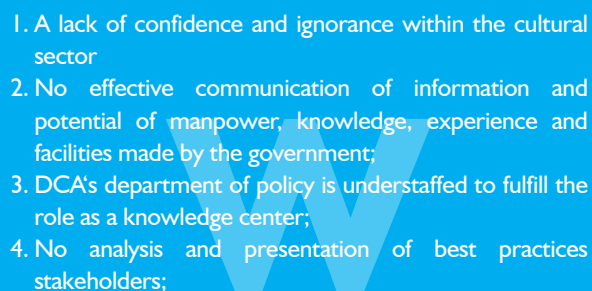
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- 1. Aruba's population has been shaped by cultural diversity through its history of immigration and inhabitation with currently 75 different nationalities peacefully co-existing
 - 2. Promoting the importance of cultural diversity through organizations such as UNESCO

- 
- 1. Cultural diversity is often politically used to polarize different ethnic groups in Aruba;
 - 2. Cultural perceptions will continue to change and differ due to increased changes in the ethnic make up of the Aruban population
 - 3. The Aruban community is reluctant to recognize certain ethnic groups as part of their cultural heritage

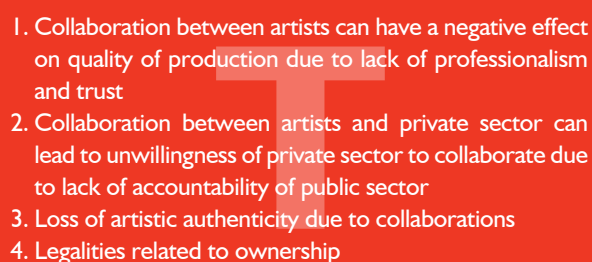
6) COLLABORATION

A need for collaboration within the cultural sector was identified as various partners within the sector experience a lack thereof. It is thought that collaboration within the cultural sector can lead to the optimization of initiatives and projects and to the overall development of the cultural sector. Through the SWOT analysis action points have been identified that can lead an increase in collaboration within the cultural sector.

- 
- 1. Great potential for collaboration in manpower, knowledge, experience and facilities
 - 2. Cooperation is seen as an effective way to optimize the great potential;
 - 3. Some form of cooperation between the DCA and stakeholders in the cultural field based on mutual understanding and trust is taking place.
 - 4. A strong collaboration between DCA and the Ministry of TTPSC;
 - 5. Collaboration possibilities between the Ministry of TTPSC and cultural stakeholders (also private sector) have been fruitfully established in several focus groups;


- 
- 1. A lack of confidence and ignorance within the cultural sector
 - 2. No effective communication of information and potential of manpower, knowledge, experience and facilities made by the government;
 - 3. DCA's department of policy is understaffed to fulfill the role as a knowledge center;
 - 4. No analysis and presentation of best practices stakeholders;

- 
- 1. A more structural cooperation between the private sector, media, funds and the government
 - 2. Willingness of several private sector entities to collaborate with cultural sector entities

- 
- 1. Collaboration between artists can have a negative effect on quality of production due to lack of professionalism and trust
 - 2. Collaboration between artists and private sector can lead to unwillingness of private sector to collaborate due to lack of accountability of public sector
 - 3. Loss of artistic authenticity due to collaborations
 - 4. Legalities related to ownership

7) PROFESSIONALISM

It is found that within the cultural sector there is more room for professionalism. Many cultural productions are created by volunteers out of private initiatives with little resources and are often amateurish. More so, artists are great in performing their artistic processes, but are poor in organizing their profession from a business point of view. Through the SWOT analysis, action points have been identified that can lead an increase in professionalism within the cultural sector.

- 
- 1. The great potential of best practices to help startups and struggling cultural initiatives;
 - 2. Passionate volunteers working within the sector;
 - 3. A governmental focus on creating collaborations between stakeholders in private and cultural sector
 - 4. Relationship established between the government, the DCA and the ATA
 - 5. A good overview by the DCA of cultural stakeholders that can optimize the present availability of knowledge, facilities, experience and manpower by implementing cooperative structures;
 - 6. The rise of a new generation of artists who are very talented and professional;

- 1. Lack of time and resources of volunteers that run the cultural field on Aruba;
- 2. Many local cultural products cannot compete with their counterparts from outside Aruba;
- 3. Many volunteers are no longer interested to work for cultural organizations;
- 4. Government's /DCA's own PR and communication is by far not reaching its potential to help professionalize the cultural stakeholders;
- 5. Poor training of professionals and availability thereof;
- 6. A decrease in the availability of cultural funds in order to generate professional products;
- 7. Poorly maintained facilities that lead to limited presentation possibilities of cultural manifestations;

- 1. Private sector training given to cultural sector on professionalism
- 2. Private sector training given to cultural sector on leadership and management
- 3. Collaboration with international best practice examples with the cultural and private sector

- 1. Tourism these days demands high standard cultural activities, Aruba can poorly comply with their demands;
- 2. The local market is too small for artists to be able to live of their profession
- 3. The private sector works with many criteria, which appear to be too difficult to comply with by the artists;

8) APPRECIATION AND RECOGNITION OF CULTURE AND ART

It is found that there is no (or lack of) appreciation and/or recognition of the local culture and artists of Aruba. It is found that the government and private sector should reinforce local culture and cultural products produced by local artists. Through the SWOT analysis, action points have been identified that can lead to an increase of appreciation and recognition within the cultural sector.

- 1. The introduction of the 'seyo nacional quality label' that includes a high quality set of criteria for the local artisans to create highly appreciated cultural products;
- 2. Tangible heritage is effectively much better protected and safeguarded by the cooperation between Monuments fund and Monuments bureau;
- 3. Intangible heritage is incorporated in the projects of the Monuments fund;
- 4. Governmental focus on the importance of

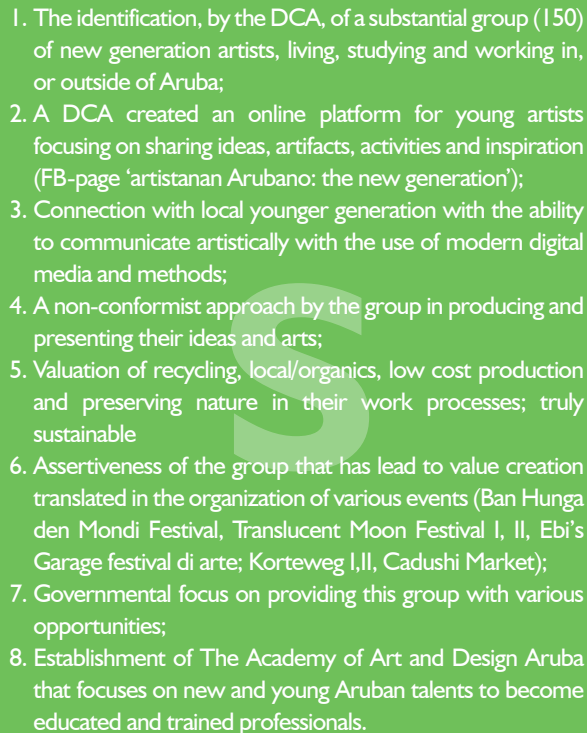
- 1. Restricted governmental resources to financially give recognition to cultural stakeholders;
- 2. Recognition and acknowledgement is often a (subjective) result and not a direct goal for a project;
- 3. No structural governmental policy on acknowledging and rewarding local (new) talents;

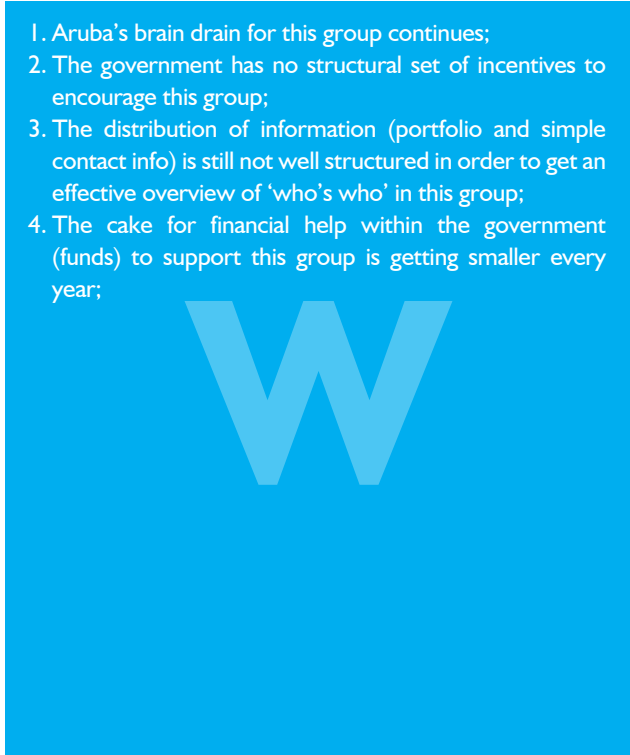
- 1. Cooperate with private sector to create a national program to recognize local art and local artists.
- 2. Stimulate afterschool programs to include information about local art and artists in schedules to create appreciation by the youth
- 3. Stimulate schools to encourage students to conduct presentations on local artists
- 4. Stimulate private sector to buy locally made products when giving company gifts

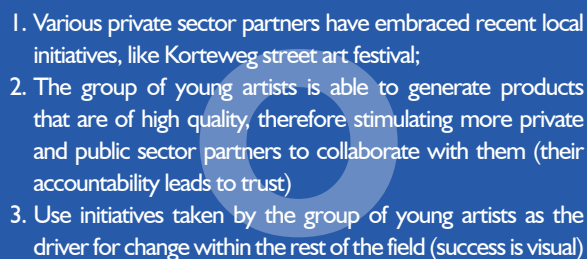
- 1. Aruba has limited facilities to offer and present local high quality cultural productions;
- 2. Controversy between artists that are and artists that are not recognized

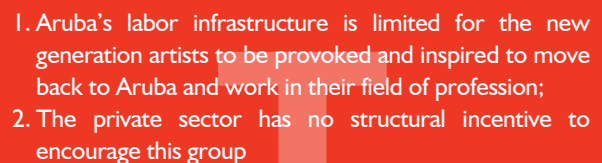
9) YOUNG ARUBAN ARTISTS

During the consultation rounds a substantial group of young Aruban artists (living on the island and abroad) has been discovered. This younger group of artists often possess new and innovative skills and have their own and unique way of operating. It was found that the group of young Aruban artists is often ignored and they do not get opportunities from other artists, governments and private sector entities to exercise their crafts. Through the SWOT analysis action points have been identified that can lead to an increase in recognition and opportunities for young Aruban artist within the cultural sector.

- 
1. The identification, by the DCA, of a substantial group (150) of new generation artists, living, studying and working in, or outside of Aruba;
 2. A DCA created an online platform for young artists focusing on sharing ideas, artifacts, activities and inspiration (FB-page 'artistanan Arubano: the new generation');
 3. Connection with local younger generation with the ability to communicate artistically with the use of modern digital media and methods;
 4. A non-conformist approach by the group in producing and presenting their ideas and arts;
 5. Valuation of recycling, local/organics, low cost production and preserving nature in their work processes; truly sustainable
 6. Assertiveness of the group that has lead to value creation translated in the organization of various events (Ban Hunga den Mond Festival, Translucent Moon Festival I, II, Ebi's Garage festival di arte; Korteweg I,II, Cadushi Market);
 7. Governmental focus on providing this group with various opportunities;
 8. Establishment of The Academy of Art and Design Aruba that focuses on new and young Aruban talents to become educated and trained professionals.

- 
1. Aruba's brain drain for this group continues;
 2. The government has no structural set of incentives to encourage this group;
 3. The distribution of information (portfolio and simple contact info) is still not well structured in order to get an effective overview of 'who's who' in this group;
 4. The cake for financial help within the government (funds) to support this group is getting smaller every year;

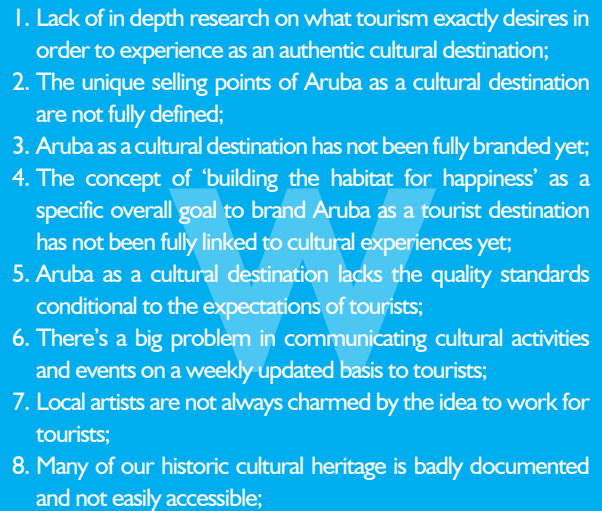
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1. Various private sector partners have embraced recent local initiatives, like Korteweg street art festival;
 2. The group of young artists is able to generate products that are of high quality, therefore stimulating more private and public sector partners to collaborate with them (their accountability leads to trust)
 3. Use initiatives taken by the group of young artists as the driver for change within the rest of the field (success is visual)

- 
1. Aruba's labor infrastructure is limited for the new generation artists to be provoked and inspired to move back to Aruba and work in their field of profession;
 2. The private sector has no structural incentive to encourage this group

10) CULTURE AND TOURISM

Combining culture and tourism was considered to be essential in promoting and safeguarding the local identity. It was also found essential to increase local artistic and cultural offerings in order to enhance the experience of people visiting the island. More so, local art and culture was found insufficiently visible within the tourism industry. Through the SWOT analysis, action points have been identified that can lead to an increase in collaboration and value creation between the cultural sector and the tourism sector.

- 
1. The Ministry of TTPSC has both Tourism and Culture in its portfolio;
 2. The Ministry of TTPSC is developing a new plan to revitalize San Nicolas and interesting tourist attractions by turning it into the 'cultural heritage town' of Aruba;
 3. Presence of both historical and natural sites with lots of potential for tourist purposes;
 4. Seyo nacional di Aruba as a quality label for local artesan products has been established;

- 
1. Lack of in depth research on what tourism exactly desires in order to experience as an authentic cultural destination;
 2. The unique selling points of Aruba as a cultural destination are not fully defined;
 3. Aruba as a cultural destination has not been fully branded yet;
 4. The concept of 'building the habitat for happiness' as a specific overall goal to brand Aruba as a tourist destination has not been fully linked to cultural experiences yet;
 5. Aruba as a cultural destination lacks the quality standards conditional to the expectations of tourists;
 6. There's a big problem in communicating cultural activities and events on a weekly updated basis to tourists;
 7. Local artists are not always charmed by the idea to work for tourists;
 8. Many of our historic cultural heritage is badly documented and not easily accessible;

- 
1. Aruba's main economic pillar tourism is still growing and leading towards more opportunities for value creation (purchase of local products made by artists can increase);
 2. ATA is a strong institute with a clear focus on connecting the cultural flavors with the tourist experience;
 3. TPEF is a fund focused on investing in tourism enhancing products, with currently an open door for cultural and artistic projects;
 4. Private sector companies would be more inclined to collaborate with artist within the cultural sector due to tourist demands

- 
1. Commercialization and loss of authenticity of cultural products
 2. Artist cannot keep up with tourist demands due to an increase in demand
 3. Artist cannot produce quality expected from tourist
 4. Replication of locally made products due to potential profitability

11) LAWS AND REGULATIONS

It was found that the current laws and regulations are insufficient for protecting and safeguarding the Aruban culture and its development. Through the SWOT analysis, action points have been identified that can lead to an increase in laws and regulations that can help protect the Aruban cultural sector.

- 1. Acknowledgement of the importance of tangible heritage through effective cooperation between the Ministry of TTPSC, the Monuments Bureau and the Monuments Fund;
- 2. Several propositions in regard to the adjustment of cultural legislation have already been made and handed to the Minister of TTPSC;
- 3. The Monuments Fund has an international network where judicial expertise is available;

- 1. Lack of commitment and compliance of governmental departments such as DOW and DIP (who are aware or should be aware) regarding the conditions introduced in work protocols (Ruimtelijke Ordening Plan) by the department of Nature and Environment and 'Monuments bureau'.
- 2. Transfer of monuments belonging to the local government to the Monument Fund for proper conservation can be a long and bureaucratic process.
- 3. Lack of insight from stakeholders within the cultural field about legislation and protective measures to be taken

- 1. Adaptation of existing laws in favor of the preservation of cultural and natural heritage
- 2. Increased promotion of rules and legislation can lead towards an increase in compliance by private and public sector entities

- 1. Adjusting legislation in general takes a relatively long time;
- 2. Many businesses consider protecting and safeguarding local tangible and intangible heritage as secondary;

12) PUBLIC MEDIA

It was found that the local media (radio, television, Internet) are not well informed regarding cultural activities and related information. Through the SWOT analysis action points have been identified that can lead to an increase of information availability and provision within the cultural sector to the local media.

- 1. Local media (radio and television) have always had a focus on local culture;
- 2. Aruba has different local radio stations that have different ways to express their interest for local culture, and this provokes diversity;

- 1. Local media are poorly informed, both in content and in time, by local cultural stakeholders about their upcoming events;
- 2. DCA has a poor website and PR machine through which it can inform media;
- 3. No documentation and digital accessibility of cultural information;

- 1. Great interest from local media to be informed about cultural activities and events;
- 2. Great interest from the local media to provide solutions for the information gap between the cultural sector and the public media;
- 3. Creating awareness by local media and editorial office about their cultural history and heritage;
- 4. More consultation rounds or focus groups with local media should be organized to better inform the media;
- 5. Private and public partnership to create a constant flow of cultural information to the media

- 1. Culture is not the hottest item on TV;
- 2. Kids education should start with culture and arts, but TV has hardly any room for that;
- 3. Lack of accountability of public sector can lead to reluctance among private sector entities.



Appendix 2: Confrontation Analysis

5 CULTURAL PERCEPTIONS IN ARUBA

Confrontation 1:	3. Governmental focus on the importance of cultural education and education about cultural diversity	X	2. Promoting the importance of cultural diversity through organizations such as UNESCO	→ Strategy 1
Confrontation 2:	3. No educational programs in place focusing on the concept of cultural diversity;	X	2. Promoting the importance of cultural diversity through organizations such as UNESCO	→ Strategy 2

Strategy 1: Capitalize on knowledge present within government department UNESCO

Strategy 2: Inhibit lack of education about cultural diversity through UNESCO frameworks

6) COLLABORATION

Confrontation 1:	3. Some form of cooperation between the DCA and stakeholders in the cultural field based on mutual understanding and trust is taking place. 4. A strong collaboration between DCA and the Ministry of TTPSC; 5. Collaboration possibilities between the Ministry of TTPSC and cultural stakeholders (also private sector) have been fruitfully established in several focus groups;	X	2. Willingness of several private sector entities to collaborate with cultural sector entities	→ Strategy 1
Confrontation 2:	1. A lack of confidence and ignorance within the cultural sector	X	1. Collaboration between artists can have a negative effect on quality of production due to lack of professionalism and trust	→ Strategy 2

Strategy 1: use existing collaboration within the cultural field to capitalize on private sector willingness in order to collaborate with cultural entities

Strategy 2: Inhibit the negative effects of ignorance and distrust on the quality of cultural products

7) PROFESSIONALISM

Confrontation 1 :	2. Passionate volunteers working within the sector;	X	1. Private sector training given to cultural sector on professionalism 2. Private sector training given to cultural sector on leadership and management	→ Strategy 1
Confrontation 2 :	6. The rise of a new generation of artists who are very talented and professional;	X	1. Private sector training given to cultural sector on professionalism 2. Private sector training given to cultural sector on leadership and management	→ Strategy 2

Strategy 1: Capitalize on private sector expertise in order to further empower and stimulate stakeholders within the cultural sector

Strategy 2: Capitalize on private sector expertise to further stimulate a new generation of artists

8) APPRECIATION AND RECOGNITION OF CULTURE AND ART

Confrontation 1 :	1. The introduction of the 'seyo nacional quality label' that includes a high quality set of criteria for the local artisans to create highly appreciated cultural products;	X	4. Stimulate private sector to buy locally made products when giving company gifts	→ Strategy 1
Confrontation 2 :	1. Cooperate with private sector to create a national program to recognize local art and local artists. 2. Stimulate afterschool programs to include information about local art and artists in schedules to create appreciation by the youth	X	3. No structural governmental policy on acknowledging and rewarding local (new) talents;	→ Strategy 2

Strategy 1: Capitalize on the establishment of the 'seyo-local label' to stimulate the purchase of local products by private sector companies

Strategy 2: inhibit the effects of the lack of government policy regarding rewarding local talents by seizing the opportunity to stimulate the inclusion of cultural recognition in schools and afterschool programs

9) YOUNG ARUBAN ARTISTS

Confrontation 1 :

3. Connection with local younger generation with the ability to communicate artistically with the use of modern digital media and methods;
4. A non-conformist approach by the group in producing and presenting their ideas and arts;
5. Valuation of recycling, local/organics, low cost production and preserving nature in their work processes; truly sustainable
6. Assertiveness of the group that has lead to value creation translated in the organization of various events (Ban Hunga den Mond Festival, Translucent Moon Festival I, II, Ebi's Garage festival di arte; Korteweg I,II, Cadushi Market);

X

1. Various private sector partners have embraced recent local initiatives, like Korteweg street art festival;

→ **Strategy 1**

Confrontation 2 :

7. Governmental focus on providing this group with various opportunities;

X

2. The private sector has no structural incentive to encourage this group

→ **Strategy 2**

Strategy 1: Capitalize on the adoption and support by private sector entities of recent local initiatives in order to increase value creation amongst these recent local initiatives

Strategy 2: Actively mitigate the effects of a limited labor infrastructure on Aruba through a governmental focus on these effects

10) CULTURE AND TOURISM

Confrontation 1 :

2. The Ministry of TTPSC is developing a new plan to revitalize San Nicolas and interesting tourist attractions by turning it into the 'cultural heritage town' of Aruba;

X

1. Aruba's main economic pillar tourism is still growing and leading towards more opportunities for value creation (purchase of local products made by artists can increase;

→ **Strategy 1**

Confrontation 2 :

2. ATA is a strong institute with a clear focus on connecting the cultural flavors with the tourist experience;

X

1. Lack of in depth research on what tourism exactly desires in order to experience as an authentic cultural destination;
2. The unique selling points of Aruba as a cultural destination are not fully defined;
3. Aruba as a cultural destination has not been fully branded yet;
4. The concept of 'building the habitat for happiness' as a specific overall goal to brand Aruba as a tourist destination has not been fully linked to cultural experiences yet;
5. Aruba as a cultural destination lacks the quality standards conditional to the expectations of tourists;

→ **Strategy 2**

Strategy 1: Capitalize on tourist demands for authentic experiences by further developing San Nicolas as the cultural heritage capital of Aruba

Strategy 2: inhibit lack of insight regarding the further development of Aruba into a cultural destination by making use of the ATA's focus on connecting cultural flavors with tourist experiences

I 1) LAWS AND REGULATIONS

Confrontation 1:	2. Increased promotion of rules and legislation can lead towards an increase in compliance by private and public sector entities	X	1. Lack of commitment and compliance of governmental departments such as DOW and DIP (who are aware or should be aware) regarding the conditions introduced in work protocols (Ruimtelijke Ordening Plan) by the department of Nature and Environment and 'Monuments bureau' 2. Transfer of monuments belonging to the local government to the Monument Fund for proper conservation can be a long and bureaucratic process.	→ Strategy 1
Confrontation 2 :	3. The Monuments Fund has an international network where judicial expertise is available;	X	2. Many businesses consider protecting and safeguarding local tangible and intangible heritage as secondary;	→ Strategy 2

Strategy 1: Mitigate the lack of commitment and awareness and willingness of governmental departments in regard to protection of monuments through an increase in promotion of rules and legislation amongst governmental departments

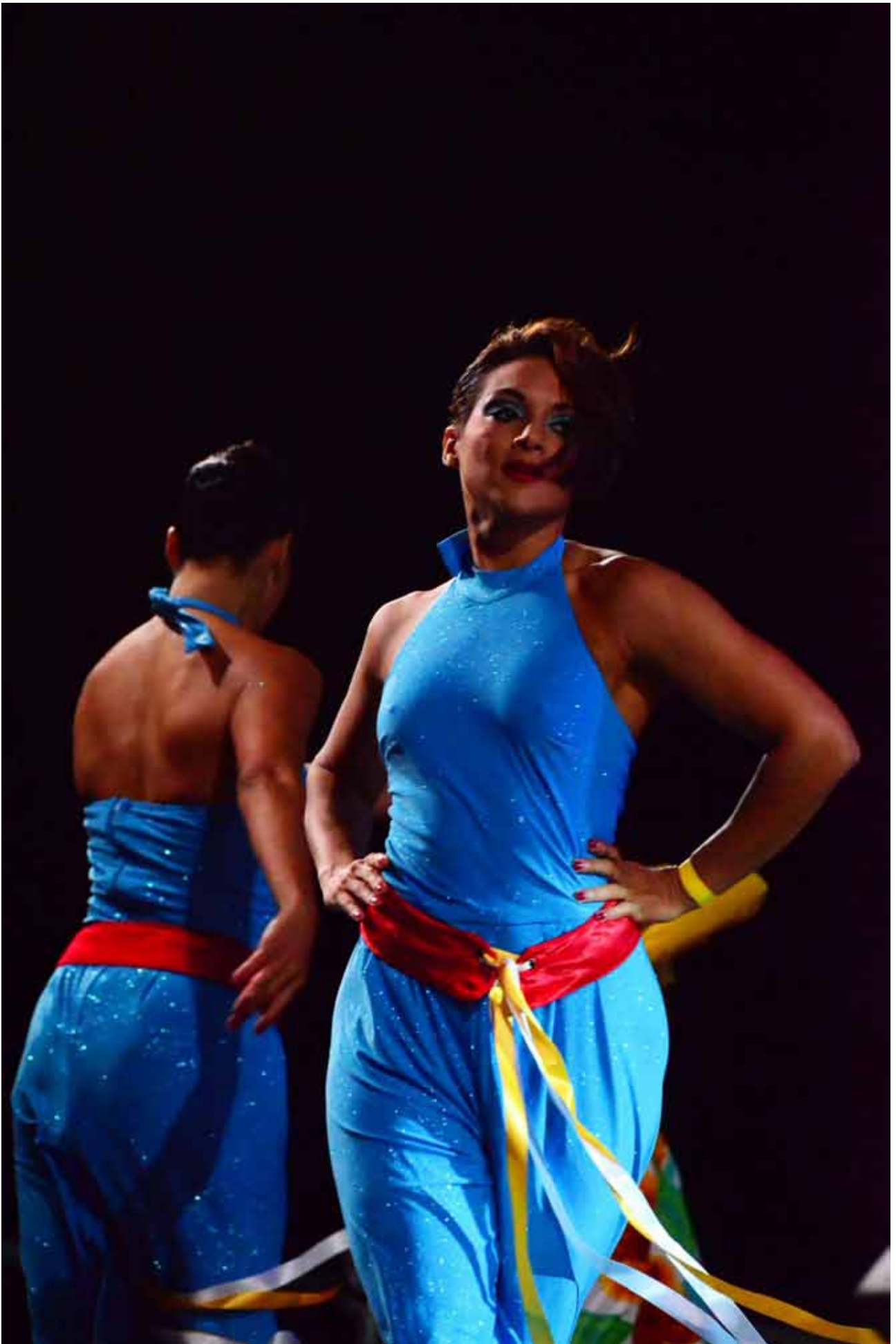
Strategy 2: Mitigate lack of commitment of business by using international judicial expertise present within the Monuments Fund

I 2) PUBLIC MEDIA

Confrontation 1:	1. Local media (radio and television) have always had a focus on local culture;	X	5. Private and public partnership to create a constant flow of cultural information to the media	→ Strategy 1
Confrontation 2 :	2. DCA has a poor website and PR machine through which it can inform media;	X	1. Great interest from local media to be informed about cultural activities and events; 2. Great interest from the local media to provide solutions for the information gap between the cultural sector and the public media;	→ Strategy 2

Strategy 1: Capitalize on the focus of local media on culture to create a constant flow of cultural information between the private and cultural sector

Strategy 2: focus on strengthening DCA's website and PR machine in order to further stimulate the willingness of the local media to be involved with the cultural sector





Regering *van* Aruba

Ministerie van Toerisme, Transport,
Primaire Sector en Cultuur